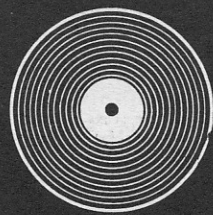


ISSUE 36
JULY 1961



record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

30 CENTS



STEVENS GOSPEL SINGERS

Photo, courtesy of
Irwin Goosen

ATTENTION: RECORD RESEARCH will have a change of address after August 1, 1961. It will be 65 GRAND AVENUE, BROOKLYN 5, N. Y.

RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

**PUBLISHED BI-MONTHLY AT
131 HART STREET
BROOKLYN 6, N.Y.**

EDITORS

**BOB COLTON
LEN KUNSTADT**

STAFF

WALTER C. ALLEN	CARL KENDZIORA
WOODY BACKENSTO	JOHN MCANDREW
JOHN H. BAKER	MIKE MONTGOMERY
PAUL CHAROSH	ANTHONY ROTANTE
SAMUEL B. CHARTERS	ERNIE SMITH
ROGER DUNN	HARRISON SMITH
RICHARD DUPAGE	JOHN STEINER
HAROLD FLAKSER	JAMES VAZOUSLAS
BARRY HANSEN	HOWARD WATERS
SHELDON HARRIS	RAY WILE
FRANK KELLY	MIKE ZACCAGNINO

and JOE NICHOLAS

RECORD RESEARCH ANNUAL SUBSCRIPTION

for six issues

U.S.A. - \$1.50; Single Copy - 30¢
CANADA - \$2.00; Single Copy - 35¢
FOREIGN - \$2.00; Single Copy - 35¢
GREAT BRITAIN - 15/6 Single Copy - 2/7

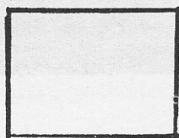
REPRESENTATIVE IN GREAT BRITAIN

**DEREK COLLIER
25, BROADFIELD
HARLOW ESSEX**

CHANGE OF ADDRESS: Please Notify Us.
We are not responsible for non-delivery of magazine unless we have a correct mailing address.

**THE CONTENTS OF RECORD RESEARCH
ARE INDEXED EVERY MONTH IN THE
'MUSIC INDEX', THE KEY TO CURRENT
MUSIC PERIODICAL LITERATURE**

IF A CHECK APPEARS IN THE SQUARE BELOW,
YOUR SUBSCRIPTION HAS EXPIRED WITH THIS
ISSUE. PLEASE REMIT \$1.50 TO RECORD
RESEARCH, 131 HART STREET, BROOKLYN 6,
NEW YORK, AND YOUR RENEWAL WILL BE EX-
TENDED FOR AN ANNUAL SUBSCRIPTION OF
SIX ISSUES.



MAY WE SUGGEST A RENEWAL
FOR (12) ISSUES - \$3.00

BLUES RESEARCH

A Vehicle for exploring the vast field of con-
temporary blues recordings.

A Milestone in Discographical Research

Available now from Record Research at 30¢ ea.

ISSUE 1: (Out-of-supply)

ISSUE 2 covering: Peacock, Duke, Progressive
Jazz, Chart. - 26 pages.

ISSUE 3 covering: Aristocrat, Chess, Chief,
Rhumboogie, Sultan, Melody Lane, Hytone,
Sunbeam, Glotone, Ruby, Bandera - 24 pages.

ISSUE 4 covering: Savoy - 36 pages

ISSUE 5 (just published) covering WEST COAST
labels: Irma, Juke Box, Specialty, Fidelity, Spire,
Selective, Big Town, Rhythm, Murray, Down
Town, Plymouth, Flash, Pull, Spark and Revision
of Gold Star (Texas) and Trumpet (Mississippi).

P.S. You can now subscribe. Save time and effort.
\$1.00 for 3 issues.

Cover credits: Stevens Gospel Singers
(left to right)..Herbert Carson,
Dorothy McLeod, Helen Bryant..

FROM THE EDITORS:

On Thursday, March 9, 1961, WILBUR SWEATMAN, our dear friend and great advisor in matters historical, passed on. After coming through a minor operation he incurred a fatal heart attack. Friday and Saturday New York Times carried his obituary. On Saturday morning Sweatman lay in state at Weaver's Funeral Home on W. 131 Street in N.Y.C. Sweatman, a small man, even appeared smaller. The grayness which was so much a part of Wilbur's countenance, was ashen gray now. Yet his face with its prominent nose and its tightened lips were nearly alive. Mr. Sweatman, in life, was a gruff speaking individual, a chap who fought hard for his laurels, and the hard knocks apparently built that wall of gruffness around his very sensitive, warm inner self.

On Monday, March 13, 8 pm at Prince Hall Temple, W. 155 Street, masonic services were held for Sweatman, a 32nd degree mason. The entire hall was filled with his family and friends. Such royalty as Mr. & Mrs. Eubie Blake, Luckey Roberts, Mrs. W. C. Handy, Sidney Easton, Fess Williams, Wellman Brawd, Gene Sedric, Cliff Jackson and innumerable others came to pay their last respects. The audience sang among others, 'Nearer My God To Thee', 'Swing Low Sweet Chariot.' Many fine voices were heard. The tribute was complete.

SEE Harrison Smith's tribute to his friend appearing in this issue.....

STEVENS GOSPEL SINGERS

Paul B. Sheatsley

Group gospel singing -- heretofore almost exclusively found only in Negro churches and theatres, or as a "novelty" at large jazz concerts -- made a rare appearance before a New York night club audience June 20, 1961, when the shouting, rocking Stevens Gospel Singers opened a 2-week engagement at Gerdes Folk City.

"We're a little nervous about this," said Herman Stevens, the wide-handed, piano-playing leader of the group, just before they appeared on stage. "It'll probably take us a little while to warm up." But by the end of their first number, the rapport with the audience was complete. From that moment on, the Stevens Singers were "warmed up", their audiences grew larger, and by the time this notice appears, they will have completed an enormously successful engagement at the little club which has become just about the most surprising and exciting jazz and blues spot in town. For Gerdes Folk City has been reaching beyond the youthful white folk singers who were formerly its main attractions, and has lately been providing for New York audiences authentic artists whose roots reach deep into the basic sound of jazz -- Bro. John Sellers, Victoria Spivey, John Lee Hooker, and now the Stevens Gospel Singers.

The Singers are impressive to look at. There are four of them -- two men and two women. They look serious, reverent, sincere about their music. Though they are singing in a night club-atmosphere, they make no concessions to a night club audience. When they sing "God Is Wonderful" or pray Him to "Ease My Troublin' Mind", they are giving more than a mere commercial performance. But they also look youthful, vigorous, joyous. Above all, one might say they look solid. The girls are built solid. Both are short, and beautifully proportioned, and they convey a sense of controlled power and authority. They look like gospel singers, as Ma Rainey looked like a blues singer, and there is no mistaking in either case. The men too give a look of solidity. Stevens himself, a compact man, gracious, debonair, youthful, nevertheless exudes the kind of power and spirit one hears in his driving piano style. The other man, Herbert Carson, is taller, more reticent, more sedate perhaps, but again, even before hearing him sing, one has the sense of quiet assurance, even authority. Together, the group meld into one fierce unit, their voices stabbing phrases in bewildering and ever-changing harmony, counterpoint and unison, the piano rolling its deep chords, the rhythm overpowering in its effect, so that even the most inhibited onlooker finds himself hand-clapping, foot-stomping and shouting "Lord! Lord!"

Stevens has a very moving way of 'sermonizing' his introduction of each number. After announcing the title, he reverently intones the first verse while the group hums a soft accompaniment and gospel chords sound from the piano. Then picking up the beat, he sends his singers off. The contrast, between the quiet introduction and the impassioned singing is marvelously effective. The Stevens Singers make skillful use of such contrasts throughout. They will work up to a shout, back down to a whisper, then up to a shout again, varying their sound in a hundred different ways.

On opening night, the group's first number was "Up Above My Head," a rocking spiritual thrillingly led by Dorothy McLeod. There followed "Somebody Bigger Than You and I," featuring Carson; then Helen Bryant propelling the whole house into chorus after chorus of "Ease My Troublin' Mind." Stevens himself sang and played a beautiful and sober "God is Wonderful," after which Dorothy led the group in "Just A Closer Walk With Thee." Stevens provided the lead for "When the Saints Come Marching In" (ironically, the only number that somehow failed to come off!), and then Helen really drove the group through "I Want Somewhere to Lay My Head." Their second set included a similar mixture of standards and originals: "He's Got the Whole World in His Hand," "Every Time I Feel the Spirit," "There'll Be Peace in the Valley," "The Love of God," "Let Everybody Say Amen," and

reprises of "Ease My Troublin' Mind" and "I Want Somewhere to Lay My Head." At the end, one member of the audience shook his head and asked, "Did you ever hear anything like that? Man, what sound!"

All of these singers are steeped in the gospel tradition. As Helen Bryant said, "When I was a little girl, we had church every day in the week." Stevens himself was born in Birmingham only 32 years ago, moved to Chicago at the age of seven when his family went North. He has recorded with Rosetta Tharpe and Marie Knight (the latter on Mercury) and his hot piano or organ is behind many of the classic sides by the Clara Ward Singers and the Gay Sisters on Savoy. He has made many appearances with "Gospel Caravan" at New York's Apollo Theatre; was featured with his group at the 1959 Newport Jazz Festival, and as pianist at Newport last year with the Ward Singers. At an Alan Lomax Carnegie Hall concert he appeared with the Selah Jubilee Singers. More recently he has had his own gospel show on WWRL radio. He has led his own group for eight years, recording four sides for Chariot in 1954, at least two for Revelation in 1959, and six recent sides for the Gospel label this year. Stevens himself, of course, has been recorded as accompanying pianist and organist for many groups on many labels over the last ten years, and we hope to obtain full discographical information. The group's engagement at Folk City followed Stevens' appearance as a single at the club's weekly "Hootenanny Night" on June 5. Introduced by Brother John Sellers, on whose latest gospel record he appears, Herman did some numbers both with Brother John and by himself, and the crowd went wild.

Dorothy McLeod is a native of Tampa, Fla., who came to New York in 1946. Uncompromising in her devotion to gospel, she recorded under her own name with a group for Prestige label, with the Manhattan Gospel Singers on Decca, with the Stevens Singers on all of their sides, and will soon record for 20th Century. Hers is a voice capable of the greatest range and power. Helen Bryant is the only member of the group to try her hand at secular singing. Born in Steubenville, Ohio, she too came to New York as a child. Faithful to gospel singing for years, she finally recorded some blues for the Fury label in New York recently, but does not seem very proud of the result! Though cluttered up with echo effects, tasteless drumming and all the other accoutrements of modern R&B recordings, Fury 1042 (That's A Promise/I learned My Lesson, acc. by Larry Lucie Orch.) does provide some hint of the tremendous feeling she can convey. Herbert Carson, young as he is, is a veteran of the gospel field and his career reads like a Who's Who of this peculiarly American music. He was born in Memphis, lived for some years in Detroit, came to New York in 1958. He recorded for Joe Von Battle in Detroit, traveled with Mahalia Jackson, recorded with Myrtle Jackson (Coral), Rev. Brewster and Queenie Anderson (Gotham), Rev. C. L. Franklin (Chess), the Meditation Singers (Deluxe and Specialty), the Wings of Grace (Regent) and probably others. Again, we hope to get discographical details at an early date.

Gospel has long been a primary source of American popular music. When I asked Herman Stevens about the "gospel" piano style, he answered wryly, "Everybody's copying it now." Already this original art form, like New Orleans jazz, the country blues, and ragtime piano, is being taken over by the popularizers, the commercial impresarios and the fast-buck boys. But meanwhile there are many groups -- of which the Stevens Singers are only one -- who are carrying on the traditional style. Jazz needs them. Give them your support.

Late Note: Gerdes announces that due to popular demand the Stevens Gospel Singers will be back again for an entire month beginning July 18.

The FOLK-LYRIC Recording Company

A Review of Some Recent Releases

Samuel B Charters

ANGOLA PRISONERS' BLUES - LFS A-3

1. "Levee Camp Blues" - Robert Pete Williams, vocal and guitar
 2. "Stagolee" - Hogman Maxey, vocal and guitar
 3. "Electric Chair Blues" - Guitar Welch, vocal and guitar
 4. "Prisoner's Talking Blues" - Robert Pete Williams, vocal and guitar
 5. "Motherless Children Have a Hard Time" - Robert Pete Williams, vocal and guitar
 6. "Black Night Blues" - Hogman Maxey, vocal and guitar
 7. "Some Got Six Months" - Robert Pete Williams, vocal and guitar
 8. "Blackwater Blues" - Guitar Welch, vocal and guitar
 9. "I'm Lonesome" - Robert Pete Williams, vocal and guitar
- Recorded at Angola State Penitentiary, 1959.

ANGOLA PRISON BLUES - FL 109

- Robert Pete Williams, vocal and guitar, Hogman Maxey, 12 string guitar on selections marked with *.
1. "I'll Be Glad When I'm From Behind Iron Walls"
 2. "Louise"
 3. "Blue In Me"
 4. "Come Here, Baby, Tell Me What Is Wrong With You"
 5. "I Got The Blues So Bad"
 6. "Boogy Woman"
 7. "Pardon Renied (Denied) Again"
 8. "Army Blues"
 9. "Blues In The Dark"
 10. "Make Me A Pallet On The Floor"
 11. "Angola Special"
- Recorded at Louisiana State Penitentiary, no date given. Aural evidence would indicate more than one recording session.

SONGS OF THE LOUISIANA ACADIANS - LFS A-4

- Side A: The Nineteenth Century and After
1. "Grand Texas" - Chuck Guillory, singer and fiddle; Cyprien Landrino, accordion; Mrs. Rodney Frugé, guitar
 2. "Colinda" - Wallace Reed, vcl and vln; Cyprien Landrino, accor; Mrs. Frugé, gtr.
 3. "Tu Peux Cognier Mais Tu Peux Rentrer" - Mrs. Odeus Guillory, vcl, W. Reed, vln; C. Landrino, vln.; Alton Landrino, accor; Mrs. Frugé, gtr.
 4. "La Pate Chaude" - Mrs. Frugé, vcl. and gtr; W. Reed, vln; Savy Augustine, spoons
 5. "Je Cherche Tout Partout" - W. Reed, vln and vcl; Mrs. Frugé, gtr, S. Augustine, spoons
 6. "T'es Pitite, Mais T'es Mignonne" - W. Reed, vcl and vln.
 7. "La Danse De La Limonade" - Mrs. Frugé and Mrs. Charles Fusilier, vcl; C. Landrino, vcl and accordion.
 8. "La Betaille Dans Le 'Tit Arbre" - Isom J. Fontenot, vcl and harmonica
 9. "Grand Mamou" - Savy Augustine, vcl; I. J. Fontenot, harmonica.

Side B: The Eighteenth Century and Earlier

1. "La Chanson de Mardi Gras" - Bee Deshotels, vcl; Angelus Manuel, vln; S. Augustine, triangle.
 2. "Mes Souliers Sont Rouges" - Bee Deshotels, vcl and gtr.
 3. "Contredanse" - Isom J. Fontenot, harmonica.
 4. "Y Avait Boitine Boiteuse" - Bee Deshotels, vcl and gtr.
 5. "Aux Natchitoches" - Bee Deshotels, unaccompanied voice.
 6. "Contredanse de Mamou" - Shelby Vidrine, violin.
 7. "Saute, Crapeau" - I. J. Fontenot, vcl and harmonica.
 8. "Cadet Roussel" - I. J. Fontenot, unaccompanied voice
 9. "L'Arbre Est Dans Ces Feuilles" - Bee Deshotels, vcl and gtr.
 10. "J'ai Traversé La Mer Et Les Montagnes" - I. J. Fontenot, unaccompanied voice.
- Recorded in Grand Mamou, Louisiana, 1956-1959.

MAISON WORKSONGS - LFS A-5

1. "Berta" - chopping song. Big Louisiana, Reverend Rogers, Roosevelt Charles
 2. "Take This Hammer" - hammers. Guitar Welch, Hogman Maxey, Andy Mosely
 3. "Stewball" - chopping. Reverend Rogers, Big Louisiana, Jose Smith
 4. "Five Long Years For One Man" - Odeus Matthews
 5. "Alberta Let Your Bang Grow Long" - hoeing. Guitar Welch, Hogman Maxey, Andy Mosely
 6. "I Had Five Long Years" - hoeing and cane cutting. James Russell and gang
 7. "Early In The Mornin'" - cane cutting. Johnny Butler and gang
 8. "All Teamed Up In Angola's Mule Lot" - Roosevelt Charles, Arthur Davis, and Big Louisiana
 9. "I Got A Hurtin' In My Right Side" - track lining. Willy Rafus and gang
 10. "Let Your Hammer Ring" - spike driving. Big Louisiana, Willy Rafus, Arthur Davis
 11. "Cleanin' This Highway" - scraping. Willy Rafus, Andy Mosely, Johnny Butler
 12. "John Henry" - shovelling. Guitar Welch, Hogman Maxey, Robert Pete Williams
 13. "Somethin' Within Me" - Odeus Matthews
 14. "Jesus Cares" - Murray Macon
- Recorded at Angola State Penitentiary, no dates given. It is assumed that there are more than one session.

ANGOLA PRISON SPIRITUALS - LFS A-6

1. "I'm On My Way" - Andy Mosely, vcl; Robert Pete Williams, gtr.
2. "Church On Fire With The Word Of God" - Robert Pete Williams, vcl and gtr.
3. "What Shall I Do" - Guitar Welch, vcl and gtr.
4. "Brother Norah" - Willy Rafus, Edward James, Ollis Brown, Burnel Jones.
5. "Little School Song" - Tom Dutton, vcl; Robert Pete Williams, gtr.
6. "Dyin' Soul" - Robert Pete Williams
7. "Let My People Go" - Roosevelt Charles, unaccompanied voice
8. "So Much Is Happenin' In The News" - Robert Pete Williams, gtr. and vcl.
9. "Dig My Grave With A Silver Spade" - Tom Dutton, vcl; R. P. Williams, gtr.
10. "Brother Mosely Crossed The Water" - Andy Mosely, vcl and washboard; Hogman Maxey, gtr.

4. "I'm Stranded On The Banks of Jordan" - Willy Joe, Roosevelt Charles, Edward James, Willy McGee.
 5. "I'm Goin' Back With Him When He Comes" - Robert Pete Williams, gtr and vcl.
 6. "The Old Ship Of Zion" - Reverend Benjamin E. Osborne and congregation
- Recorded at Angola State Penitentiary, with the possible exception of B-6, no dates given.

POSSUM UP A SIMMON TREE - FL 107

- Blind Snooks Eaglin, vocal and guitar; Percy Randolph, vocal and harmonica; Lucius Bridges, vocal and washboard.
- A-1. "Possum Up A Simmon Tree"
2. "That's All Right"
 3. "Veal Chop And Pork Chop" - Randolph
 4. "I Ain't Gonna Study War No More" - Eaglin
 5. "The Model T and the Train"
 6. "Jack O'Diamonds" - Randolph
 7. "Death Valley Blues" - Eaglin
 8. "This Train"
- B-1. "Bottle Up And Go"
2. "Mardi Gras Mambo"
 3. "Rock Me, Mama" - Eaglin
 4. "John Henry"
 5. "Locomotive Train"
 6. "I Had A Little Woman" - Eaglin
 7. "Don't Leave Me Mama"
- Recorded in New Orleans, no dates given.

REVEREND PEARLY BROWN - GEORGIA STREET SINGER - FL 108

- Reverend Pearly Brown, guitar and voice.
- A-1. "God Don't Ever Change"
2. "Just A Closer Walk With Thee"
 3. "You're Gonna Need That Pure Religion"
 4. "Savior, Don't You Pass Me By"
 5. "Motherless Children"
 6. "Oh What A Mourning"
 7. "I Must See Jesus"
 8. "Nobody's Fault But Mine"
 9. "I Know It Was The Blood"
 10. "By And By, I'm Gonna See The King"
 11. "Keep Your Lamp Trimmed And Burning"
 12. "If I Never See You Anymore"
 13. "Ninety-Nine And A Half Won't Do"
 14. "It's A Mean Old World"
 15. "The Great Speckled Bird"
- Recorded in Macon, Georgia, no date given.

NEW ORLEANS JAZZ - FL 110

- Billy Pierce, piano and vocal; Dee Dee Pierce, trumpet and vocal (1); Lucius Bridges, washboard, is present on numbers marked *, and sings B-6.
- A-1. "Eh La-Bas" - both Billie and Dee Dee sing. *
2. "Gulf Coast Blues"
 3. "Some Of These Days"
 4. "You Can Depend On Me"
 5. "The Peanut Vendor" (1)*
 6. "Jelly Roll"
 7. "Mama Don't Low"
 8. "Nobody Knows You When You're Down And Out"
 9. "Goin' Back To Florida"
 10. "Panama" (instrumental)*
 11. "St. James Infirmary"
 12. "John Henry" (Bridges vocal and washboard)

COUNTRY NEGRO JAM SESSIONS - FL 111

- A-1. "44 Blues" - Butch Cage, violin; Willie Thomas, guitar.
2. "Mississippi Heavy Water Blues" - Robert Pete Williams, vcl and gtr; Guitar Welch, gtr.
 3. "Smokes Like Lightnin'" - Clarence Edwards, vcl and gtr; Cornelius Edwards gtr; Butch Cage, vln.
 4. "Who Broke The Lock" - B. Cage, vcl and vln; Willie Thomas, gtr and vcl.
 5. "You Don't Love Me Baby" - as A-3.
 6. "It's The Sign Of Judgment" - as A-4.
 7. "Foxhunt" - "Ben Douglas", voice and coke bottle
 8. "Your Dice Won't Pass" - Sally Dotson, vcl; Smokey Babe (Robert Brown), vcl and gtr; Hillary Blunt, gtr.
 9. "Jelly Roll" - as A-4.
 10. "I've Got Religion" - Rebecca Smith, Tom Miller, and Rith Miller
 11. "Going Downtown Boogy" - Smokey Babe, vcl and gtr.
 12. "Stack O' Dollars" - as A-3.
 13. "Brown Skin Woman" - Willie Thomas, vcl. and gtr; Butch Cage, vln; Martha Thomas, tom-tom.
 14. "I Won't Be Yo' Lowdown Dog No Mo'" - Leon Strickland, vcl and gtr; Lucius Bridges, wbd; Leslie Anders, striking back of guitar.
- Recorded in Zachary, Scotlandville, Angola, Jackson, Napoleonville, and Killona, Louisiana. No dates or details, other than personnels, given.

FOLK-LYRIC RECORDS

I first encountered Harry Oster's field recordings of Louisiana folk music in the summer of 1957, when I spent a weekend with friends in Baton Rouge, Louisiana. They played me an l.p. called "A Sampler of Louisiana Folksongs," recorded by Dr. Oster, who is a professor of English at Louisiana State University in Baton Rouge, and whose record was released by the Louisiana Folklore Society. The record has become the first item in the Folk-Lyric catalog, Number LFS A-1, and although it is not one of the records under review it remains one of the most exciting records in Dr. Oster's catalog, and in many ways is essential to a full understanding of his work. In this sampler Dr. Oster presented a panorama of the entire folk music background of this colorful state, beginning with primitive Negro shouts, moving through the hybrid musical styles of the French speaking Negroes to the Acadian French music - the break is beautifully done with first a Negro-French then an Acadian French performance of the same dance, "Colinda" - then finishing with folksongs of the old settlers of the state. With the nine l.p.'s which have followed this "Sampler" Dr. Oster has begun to fill in the details of the larger outline that he sketched out in his first.

For the folklorist probably the most interesting of the releases is the "Folksongs of the Louisiana Acadians", LFS A-4, which contains a very wide and musical selection from the material that Dr. Oster has been collecting in the French speaking communities of southwest Louisiana for a number of years. Among the many delightful things on this record, all of it excellently documented by Dr. John Gilbeau and Roy Harris, are the dance selections on side one, including "Tu Peux Cognier Mais Tu Peux Pas Rentrer", a Cajun version of the well known "You Can Knock But You Can't Come In", and the documentation of Mardi Gras preparations and music which opens side two. Four of the releases were recorded in Angola State Penitentiary and document the music of the Negro convicts. Although there are some thin moments - some of the work songs sound contrived, and the blues singing and spiritual singing reflect a general lack of imaginative fervor - they are a valid documentation of some aspects of prison music. Among the high spots is the singing of Odea Mathews in "Prison Worksongs", LFS A-5, which, while it is in a "modern" style similar to many popular recordings, is very sensitive and musical as she sings over first her scrub board then her sewing machine. Of the various solo singers Robert Pete Williams, although described as a blue singer, is most effective singing religious material, and does an interesting pastiche of a number of spirituals which Dr. Oster has titled "Church On Fire With The Word of God" on "Angola Prison Spirituals", LFS A-6.

Dr. Oster's other releases have continued to document country Negro musical styles, and there is one interesting jazz item done in New Orleans. "Possum Up A Simmon Tree," FL 107, perhaps the record with the widest appeal has a number of charming performance, among them the solo blues and a spiritual by the young blues singer and guitarist, Blind Snooks Eaglin. Eaglin is an excellent instrumentalist, and there is a delightful solo on his version of "I Ain't Gonna Study War No More". Percy Randolph is not only a harmonica player of considerable gifts, but a very personable entertainer, and his part in the proceedings is very successful. Lucius Bridges joins them on washboard for a number of highly rhythmic trio performances. Dr. Oster has continued to document the small groups playing in country towns in southern Louisiana, releasing the best of these sessions on his "Country Negro Jam Sessions", FL 111. This is a varied and musical group of selections, all of them interesting, and many of them exuberantly exciting. The violinist Butch Cage, the singers Sally Dotson, Smoky Babe, and Clarence Edwards, and the rest of the instrumentalists all contribute to this effective release. In "Reverend Pearly Brown", FL 108, Dr. Oster and Richard Allen have found probably the most skilled of the many southern religious singers who were profoundly influenced by the recordings of Blind Willie Johnson. Brown, who was recorded in Macon, Georgia, performs most of Johnson's repertoire with considerable taste and conviction, using a metal ring on his left hand little finger to get the "hawaiian" effects of Johnson's guitar style.

Dr. Oster's New Orleans jazz release is a welcome, and long awaited, l.p. devoted to the talents of Billie and De De Pierce, the familiar New Orleans veterans who were at Luthjen's for many years. Although Billie sings most of the numbers, with the De De's imaginative trumpet accompanying her, there are two excellent vocals by De De, "Eh La-Bas" and "The Peanut Vendor". My only regret on "New Orleans Jazz, FL 110, is that Dr. Oster did not have Dr. Gilbeau transcribe and translate De De's infectious vocal on "Eh La-Bas".

The material that Dr. Oster has chosen for release on his Folk-Lyric label reflects the rich musical traditions of the Louisiana area where he been actively collecting, and it is hoped that future releases will continue to sketch in the outlines of his first "Sampler".

Among documentations that would be of particular interest there is the fascinating Negro-French material, with its many hybrid styles, and a fuller display of the singing of Alma Bartholomew, who was a high point of the "Sampler." Dr. Oster has attractively packaged his releases and they have been carefully produced for both the specialist and the general listener. The general collector of Negro folk material will find in them many things to put on the shelf beside the Lomax, Courlander, and Ramsey collections, and the jazz enthusiast will be interested particularly in the "New Orleans Jazz" release, and in the two releases of small blues groups on "Possum Up A Simmon Tree" and "Country Negro Jam Sessions." To the best of the music he has collected there is a sensitivity and a jaunty energy that gives it a lasting enjoyment to anyone interested in folk and Negro music of any kind.

Sam Charters

FOR INFORMATION AND CATALOG:

Write Dr. Harry Oster, Folk-Lyric Records
3323 Morning Glory, Baton Rouge, Louisiana

Following back issues are available now:

RECORD RESEARCH at 30¢ each:

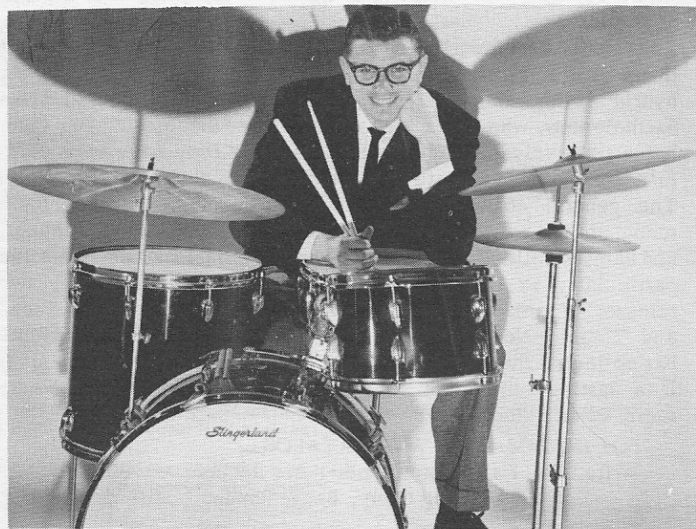
Nos. 9, 16, 20, 21, 22, 23, 25, 26, 27, 28,
29, 30, 31, 32, 33, 34

Regarding RECORD RESEARCH BULLETIN:

Our last issue was No. 12 (no longer available). Issue 13 is in the preparation stage and will be dispatched when completed to all our active subscribers.

RIM CHIPS





SONNY IGOE

For some time it has been my intention to write up my good friend and fellow drummer, SONNY IGOE, whose congeniality to both his fellow musician and his public has earned him much respect. He's one of the best drummers around today and he has certainly earned it.

I have been an admirer of Sonny's drumming since 1954 when I was fortunate enough to hear him as a member of Charlie Ventura's group at the now-defunct BANDOBOX on Broadway. Sonny was wonderful. The following year I caught him at NICK's with Billy Maxted's jazz aggregation and he was really drumming up a storm. I didn't actually meet Sonny Igoe in person until 1957 when pianist, Johnny Varro effected the introduction. As time went on I heard Sonny Igoe more and more and had many pleasant conversations with him. I actually witnessed the rise of this talented drummer to the tops of his profession.

Sonny saw his first drum at the age of 5. He immediately began to learn the fundamentals and eleven years later at 16, he won the first drum contest sponsored by Gene Krupa at Frank Dailey's Meadowbrook. In 1942, Sonny enlisted in the Marines and played with many of the service bands while here in the states and later overseas with the First Marine Air Wing and the First Marine Division. Upon his discharge in May of '46, he began playing with name bands among them Les Elgart, Ina Ray Hutton, Benny Goodman and Woody Herman. He also worked with the small jazz groups of Chuck Wayne, Charlie Ventura and Marian MacPartland plus the dixieland bands of Billy Maxted, Phil Napoleon and Pee Wee Erwin. Sonny's first record was "Undercurrent Blues" (Mx3958) Capitol 15409 and was cut in Hollywood on Feb. 10, 1949 with the Goodman band. He has also recorded with Chuck Wayne, Woody Herman, Ventura, Billy Maxted and Phil Napoleon, in addition to three MMO (Music Minus One) LPs #1005, 1006, 1007. According to Don Connor who put out the recent Goodman discography book, Sonny is on a March of Dimes 16" Transcription cut in New York at the Columbia Studios, in Dec. 1948. It is YTTY 10328-1 and contains Let's Dance, String of Pearls, I'll See You In My Dreams, Undercurrent Blues, Don't Worry 'Bout Me and Goodbye. It is labeled 1949 March of Dimes - Benny Goodman and His Orchestra. I asked Sonny regarding this

date and he seems to recall doing it. For some fine examples of his drumming, they can be heard on the following LPs: CLP 1012 "Jazz At Nick's" and CLP 1013 "Dixieland Manhattan Style" both made with Billy Maxted's jazz band, and three LPs with Phil Napoleon - T1344 "Phil Napoleon and His Memphis Five" - T 1428 "Phil Napoleon in The Land of Dixie" - T 1535 "Tenderloin Dixieland" made up of tunes from the B'way show "Tenderloin" and all three are on the Capitol label, while the first two are on Cadence.

I have spoken to many musicians regarding Sonny both as a drummer and as a person and they all speak highly of him. Here are some quotes. Pee Wee Erwin (tp) "Sonny's a marvelous technician and plays wonderful time." Pete Rogers (b) "This Sonny Igoe is too much." Mickey Sheen (d) "Sonny's a wonderful drummer and a nice guy too." Billy Cronk (b) "I've worked with Sonny a few times and he's such a consistent drummer always on the ball. His solos have always knocked me out." Mousie Alexander (d) "Sonny can wail with the best of them and can really scare you." None of these musicians were told of this story because I wanted to get some real honest opinions of Sonny and boy I got them. Today finds Sonny very much in demand, he is on staff at CBS and does the Ed Joyce radio show every Monday and Thursday night which features both dixieland and modern jazz. He also does the Garry Moore show on TV and has been on a few TV spectaculars. He does club dates on weekends for the Lester Lanin and Meyer Davis agencies, and also teaches drums on his days off. Though he could have three times the number of students, Sonny has been forced to turn many down in order for him to be able to spend enough time with each pupil. I never did ask Sonny who are his favorite drummers, but I imagine Buddy Rich, Gene Krupa, Jack Sperling and Mel Lewis would be pretty close.

Very happily married, Sonny lives in Emerson, New Jersey with his wife Claire and their two daughters. In collaboration with Henry Adler (ex Barnet-Clinton-Marsala drummer) Sonny has written a drum book called "Developing Drum Breaks and Fill-Ins" which shows modern drum figures being broken down to their basic or rudimental forms, and then built up again "step by step" in a series of exercises that enables the drummer to play drum breaks and fill-ins utilizing the entire drum set, in an easy swinging manner. I'm glad to see Sonny as busy as he is because it couldn't happen to a nicer guy and I know I'm not alone when I say this. My thanks to staffer Carl Kendziora for supplying me with the dates and master numbers of Sonny's recordings.

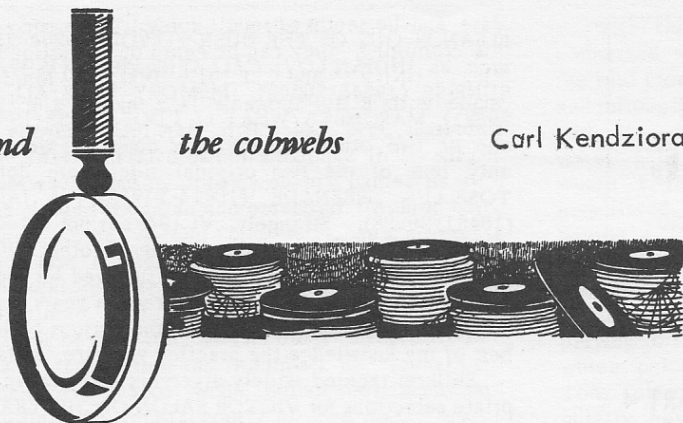


GENE KRUPA and SONNY IGOE during a concert in Stamford, Conn. in 1957.

behind

the cobwebs

Carl Kendziora



HOT NEWS: In our column last month we had Zarvah Art for Label of the Month. We included data for an issue with no catalog number which appeared to be a private or "personal" issue. We put forth the theory that this would seem to be a "personal" record by the school dance band of the Taft School since there was a sticker on one side with the words: "From Lewis P. Smith, Jr. The Taft School, Watertown, Conn." Also the band was called "The Red & Blue Orchestra" which sounded like school colors being used for the band's name. Well, Dick Holbrook and John Buckingham, both of Bedford, New York, have verified much of our guesswork! Dick knew that John had gone to Taft and so checked with him. John knew Lewis P. Smith, Jr. (killed in an auto accident a couple of years ago) as they were both class of 1926 at Taft. He was unable to provide any details about the recording (personnel, date, etc.) and did not know Smith's connection with the school orchestra or the recording. However, he did know that the school colors are red and blue and that the school dance band was called the Red and Blue Orchestra. We still need such details as personnel, recording date, etc. from you readers!

Label of the Month: One of the most elusive of the odd labels is our subject this time. Finally one has been found and we proudly rush into print with our lone example of the Mitchell label. Our copy, Mitchell 11406, is as follows (the "A" side is shown in our cut): A. L: 3440. W: 3440-1. Any Way The Wind Blows (My Sweetie Goes, (Hanby-Creamer)/B. L: 3441 W: 3441-2. You Know Me, Alabam' (Yellen-Ager). Both sides are credited to Adam J. Blake, Novelty Tenor Solo. The label is chocolate brown with gold lettering. "New Hot Discography" lists one other Mitchell on Page 17. This is 11359 with both sides as by Pasternacki's Orch. The number checks out since we have the BD&M Triangle label of the same number with the same titles only with the artist credit to Frisco Syncopators. Adam J. Blake on our specimen may actually be Johnny Marvin since control 3441 appears under the latter name on Radiex 2156 and Oriole 216. The known range of these BD&M

Mitchell catalog numbers (11359 to 11406) may be roughly estimated to correspond to the period of May to October 1924. This is the range of Emerson release dates for these and nearby masters.

A different and later Mitchell label, of Grey Gull derivation, also is known: This one is green with gold lettering. There is no "the" in front of Mitchell which appears in script, substantially in the same style as on the BD&M version. Otherwise the Grey Gull version resembles that of Nadsco in design. There is no maker's name or address, aside from the label name "Mitchell". Three of these Grey Gull Mitchell labels have been seen; 1329, 1330 and 1332. Like the BD&M version these catalog numbers are shared with other members of the family. The BD&M one may be found on Triangle, Puretone (in the area of 11406--earlier it was Puritan), Broadway, Lyratone, etc. and the Grey Gull one found on Grey Gull, Radiex, Globe, Supreme, etc.

The Grey Gull Mitchells can be dated very roughly as circa early 1926. The BD&M ones were considerably earlier. The scarcity of Mitchell data leaves it uncertain whether there were any Mitchell records at all in the 1925 period; or whether Mitchell appeared for a few months in 1924, vanished and then briefly reappeared in 1926. It can be classed as a rare label. The reason for this is unknown but we can speculate:

1. Were only a handful of Mitchell catalog number issued? We have evidence of only five (2 BD&M and 3 GG). Note that since Mitchell used catalog numbers duplicating those of other groups, we cannot assume that all intervening catalog numbers were issued on Mitchell. 2. Were Mitchell records obtainable only by buying a Mitchell Phonograph, and never placed on sale? 3. Might Mitchells be rare because they were sold only in Detroit? We'd like to hear, from collectors in the Detroit area, whether they've ever turned up any Mitchells. Your columnist is of the opinion that these records were never sold to the public but were included in the sale of each new Mitchell phonograph.

This discovery of the Mitchell label of the BD&M family (BD&M) for the newcomer, stands for Bridgeport Die & Machine Co. This company issued Puritan, Triangle and Broadway as regular labels and many "custom" labels using same catalog numbers as: Baldwin, Carnival, Chautauqua, Embassy, Lyratone, Hudson, Music Box, Mitchell, National, Pennington, Resona and Ross Stores.) now leaves us with the task of finding three more in order to have at least one copy of each of the known labels in this group: Baldwin, Chautauqua and Embassy. Can anyone produce a copy of any of these labels? (This is the Baldwin of the 1920s and not the one from the thirties on which the Bechet Haitian sides were issued).

We are still trying to tie up the loose ends on the Perfect Catalog (proofreading, etc.) and as soon as Perry Armagnac has finished the text we'll be ready to roll. We hope we can soon quit threatening to get at all the back correspondence and really start in on it! We still are interested in data for the missing Perfects, so if you will send us a list of Perfects you have between 14000 and 15279 and between 101 and 140, we'll request data for any which are among our missing ones. There aren't many, but those that we lack just don't turn up.

Plaza 5000 series masters

Masters: The Syndicate has been running into the unavoidable law of diminishing returns in its search for old records. It is, after all, over 30 years since the decade of the twenties came to an end and with each year the records get scarcer. The ones we find now are usually those we already have listed and the missing ones don't turn up! These missing ones mostly fall into two categories: rare gems (jazz, personality, folk, etc.) and "lemons" (items which sold in very small quantity because they were mediocre in one way or another or, if not mediocre, appealed to a very limited audience). In order to try to fill in missing data we have decided to run lists of consecutive masters from various series showing data for those numbers we have data for and asking



john mc andrew

STAR

STUDD

SHELLAC



THE HOUSE BANDS OF YESTERDAY - PART 4

It may have been the intention originally for the VICTOR SALON ORCHESTRA to be a showcase of pleasant, concert-type songs of more lasting virtues than the popular variety, delineated by a small, mostly string ensemble. Certainly ELEANOR/OUT OF THE DUSK TO YOU was of this caliber, and it was a charming little vignette of melody that might have been less wistful in the hands of a heavier orchestra, and almost certainly murdered by any popular dance orchestra. Finesse was the keynote of both sides, and yet there was sweet sentiment that never descended to sentimentality; simplicity without banality. They were truly delightful. ALOHA SUNSET LAND/CHANSON BOHEMIENNE (Vi 19441) was a worthy follow-up, and then came the first salon-style versions of popular numbers in WHAT'LL I DO?/MARCHETA (Vi 19433). No one had ever heard popular songs of the day played this way before, and it was fresh and enchanting. Of course, even in a day when songs were of a very high caliber, these two were extraordinary, especially MARCHETA. It is likely that this coupling outsold the other two and paved the way for more emphasis on popular material of better than average quality than quality songs of yesterday that not many buyers knew. Accordingly, the next release paired the exquisite MEMORY LANE and ALL ALONE (Vi 19505), and to this day I have never heard a more satisfying rendition of MEMORY LANE. Simultaneously, under the name of VICTOR SCHRAMMEL ORCHESTRA, a few Viennese-type melodies were being etched for the European market, including such titles as O, KATHARINA!, OLD VIENNA, VIENNA, CITY OF MY DREAMS and the perennial VALSE BLEUE that were available domestically only on order. The other labels, major, minor and lower-priced, soon were assembling SALON ORCHESTRAS and copying the VICTOR SALON leader. It was 1925 and it was the year of the Sound Revolution, an even bigger thing than Stereo is now. The difference between acoustical, or horn, recording and the electrically-controlled microphone can hardly be imagined except by those who made the transition at the time, and nobody was equipped, at that time, with the first of the sound amplifying phonographs. Consequently, for a year or so, the improvement was sensed more than it was realized, for the difference was barely noticeable on the old-type wind-up machines. Even the new ones did not yet apply the tube-generated system of amplification which made true volume control possible for the first time, and the recording companies themselves hardly realized the new potential as they chose for their initial electrical releases types of recording least likely to illustrate the marked advance in sound reproduction: for instance, where a full orchestra would have brought out tuba and flute alike, Victor's first offering was THE PRISONER'S SONG by VERNON DALHART, with the usual guitar accompaniment.

Nevertheless, there was a warmth and presence apparent in the first VICTOR SALON electrical releases that had all but been flattened out before, and their first effort, pairing I'LL SEE YOU IN MY DREAMS and MONTMARTRE ROSE, was, for its day, superbly recorded and sensitively performed. WHEN YOU AND I WERE SEVENTEEN and REMEMBER were equally worthy, as were SOMETIME and I NEVER KNEW.

A most commendable innovation, which later was to be done with other Victor artists, was the re-recording electrically of several sides previously done acoustically by VICTOR SALON, using the identical arrangements, including their very first,

ELEANOR/OUT OF THE DUSK TO YOU (19364-20176), and others such as INDIAN LOVE CALL/THE WORLD IS WAITING FOR THE SUNRISE (19545-20202), MEMORY LANE/ALL ALONE (19505-20321), MARCHETA/WHAT'LL I DO? (19433-19876). There were one or two others but the same couplings were not observed, as only one of the two original sides were done over, such as TOSELLI'S SERENADE (19614-21253), A JAPANESE SUNSET (19481-20998). Strangely, Vi 19481 is not listed in any VICTOR catalog, which makes one ponder if other VICTOR SALON releases were also issued but never survived for the yearly catalog. This practice appeared as the depression years approached, to the confusion and consternation of the serious collector, but to the best of my knowledge the practice was rare, as far back as 1924.

Shilkret tackled widely divergent material in selecting appropriate selections for VICTOR SALON ORCHESTRA recordings, and all of them were beautifully arranged and expertly performed. NOLA (Vi 19758) remains one of the best of all the NOLAS standard concert songs such as A LITTLE LOVE, A LITTLE KISS, TWO GUITARS, ESTRELLITA and LA PALOMA, represented one segment; JUST A COTTAGE SMALL, JUNE BROUGHT THE ROSES, OH HOW I MISS YOU TONIGHT, CHARMAINE, JUST LIKE A BUTTERFLY, ME AND MY SHADOW, THE MAN I LOVE, MOONLIGHT AND ROSES and WEDDING OF THE PAINTED DOLL were drawing-room interpretations of the more worth-while pops; the European concert-type number, with perhaps a slightly larger ensemble an occasion, was found in LA CZARINE, APACHE DANCE RENDEZVOUS, ADAGIO PATHETIQUE, PIROUETTE, LE SECRET and TARTAR DANCE. There were religious offerings: SILENT NIGHT, and HOLY NIGHT: EILI EILI and KOL NIDRE. In between all this, albums were released of VICTOR HERBERT and ETHEL-BERT NEVIN songs, and RUDOLF FRIML too. They were in the Operetta Medley category with appropriate vocal interpolations, but VICTOR SALON was often the accompaniment, and much better suited to some of these wistful, tinkling melodies than the heavier concert and symphony groups that were more likely to be used for such works by other companies. After the very early thirties, the Salon orchestra type of playing began to lose favor, and VICTOR SALON releases gradually became less frequent; and by the late thirties, an occasional issue was all that could be expected from Victor, and the other companies had by that time almost discontinued their intermittent salon stylings. One of the last VICTOR SALON efforts was along more classical lines and called A TSCHAIKOWSKY PROGRAM, a three-record album of well-known Tchaikowsky themes including the ROMEO AND JULIET theme that was being popularized about that time as OUR LOVE. The Shilkret album was exquisitely played and there was a notable new depth and richness of tone in the recordings, but the set was not successful, and after one more album of this type, SIBELIUS MELODIES, there were no more.

Oddly enough, one of the very last VICTOR SALON ORCHESTRA groovings to bear the Shilkret name was a group of ZIEGFELD FOLLIES numbers, six of them in a three-pocket album (P-45). There were assorted vocals, instrumental solos, and jazz interpretations by trumpets of the BIX school, totally unlike any other VICTOR SALON sides, and it was a most certainly augmented VICTOR SALON ORCHESTRA, and worthy of the best of the SHILKRET VICTOR ORCHESTRA releases of a decade earlier. Especially bouncy and jazzy was ROSE OF WASHINGTON SQUARE, with a vocal by ANITA BOYER, and HELLO, FRISCO! with words by THE TUNE TWISTERS (Vi 26778). This about ended NAT SHILKRET's tenure with THE VICTOR SALON ORCHESTRA; in fact, of any of Shilkret's recording affiliates.

It is interesting to note that perhaps a year later, when everything was being put in albums, a VICTOR SALON ORCHESTRA album was released. It contained new arrangements of some of the songs that had been done under the Shilkret baton in earlier years, and one or two that had been made before by others. This time the leader was LEONARD JOY, who had taken over the popular dance releases for Victor years ago under the name of THE HIGH HATTERS. The new arrangements in P-76, the VICTOR SALON ORCHESTRA early forties album, were by Sydney Green, and although there was a modern note in most selections,

(CONTINUED ON PAGE 20)

"ORIGINAL JAZZ KING"

By Harrison Smith

Following a minor operation, Wilbur suffered a heart attack and passed away at Flower - Fifth Avenue Hospital, NYC, March 9, 1961. Masonic rites funeral services were held in the city. He was born in Brunswick, Missouri, about 1882 and gained international fame as a unique musician and composer. Among his compositions are "Down Home" & "Old Folks" Rags. As a pioneer recording artist he made records as early as 1902 and since he recorded for all American companies hundreds of thousands of his records have been published.

W. C. Handy, in his book "Father of The Blues" relates about their association and tribulations as members of "Mahara's Minstrels Show" many years ago, when Wilbur introduced his novelty of playing 3 clarinets simultaneously.

I first read about him about 1911, when he was director of the orchestra at Pekin Theatre, Chicago, where the orchestra was "The Talk of The Town", long before arrival of The Creole Band. I wish I knew its personnel now. Musical plays were presented and one, "The Mayor of Jimtown" was reproduced 10 years later as "Shuffle Along" and ran on Broadway for 2 years. Miller & Lyles, Shelton Brooks, Percy Robinson, brother of Bill Robinson, famed dancer and Lillian Brown began their careers at The Pekin. Percy Robinson's actual name was Bill and his brother who didn't like his own made Percy switch names with him.

Due to his dynamic personality and showmanship, Jo Paige Smith, famed theatrical manager prevailed upon Wilbur to make appearances on vaudeville circuits. Great success resulted in his first 1913 appearance at Hammerstein's Victoria Theatre, then 7th Ave. & 42nd St., NYC - 'Crossroads of The World' where he was billed as: "The Musical Marvel of The 20th Century", many times. His 10 minute offering was a hard act to follow and he and Eva Tanguay often on same programs used to exchange verbal opinions of each other. Hammerstein's Theatre was key one of the then great Orpheum Vaudeville Circuit, extending from coast to coast, from Henderson's Music Hall, Coney Island, to Orpheum Theatre, San Diego, Calif. embracing tour of 40 or more cities, and thereby; by playing Henderson's, Wilbur played Ragtime, Blues and Jazz Music on the island - 1913 - long before arrival there of Ted Lewis, La. 5, Jimmy Durante, Joe Perry and others. At that time the transition from Ragtime to Jazz was in progress and Henderson's, combination theatre and restaurant - with 'Gay 90's' atmosphere was the ideal place for Wilbur's specialties. I saw his act at Hammerstein's and several other theatres, and formerly met him, in 1915, when he appeared at Savoy Theatre, Asbury Park, N.J. where we happened to live at same hotel, and our friendship existing until this year.

I had an hour's chat with him last August at his office, where he operated his own music publishing concern and he advised that he was unable to play, smoke or drink due to a car accident several years. Knowing of his association with "Jelly Roll" as a friend in Chicago, years ago, I gave him my "Mortonia Album" and didn't realize that we were meeting for last time. Wilbur was executor of Estate of Scott Joplin. "Jelly Roll" resided at Mrs Joplin's home and in 1928, introduced me to her. I forgot to ask Wilbur of present whereabouts of Scott's massive "Steinway" upon several of my songs were composed. I advised Mrs. Joplin in 1955, that it would be fine, if she'd let me try to arrange for those who love Scott's immortal "Maple Leaf Rag" to "chip in" 25¢ each to place the piano in some place like Smithsonian Institute for preservation purpose. She was gratified by suggestion but died a week later.

A recent issue of "Record Research" showed photo of Wilbur's Orchestra, 1923, with Ellington, Greer, and Hardwick, whom, absorbed some of Wilbur's genius.

A virtual "who's who" in the music biz, both colored and white, worked with him or for him.

In 1929, I arranged with Victor for his trio recordings of "Battleship Kate" & "That's Got 'Em".

In all the years I knew him I found Wilbur to be a great guy. He was big-time in all ways. Too bad we've lost him.

MIFF'S GONE

With the passing of Miff Mole, the jazz world and everyone connected with it were dealt a tremendous blow. Truly one of the real pioneers, Miff without a doubt did more for the trombone and influenced more players than anyone in the business connected with it. As I silently bowed my head and gazed at him lying in state, I began reminiscing back to the Stuyvesant Casino days where I first saw Miff perform and where we later became acquainted. I can remember many a Friday night down there having a beer with him in between sets and chatting about his early days. He was a grand guy and a real gentleman to know and admire. The last time I saw Miff alive was at the Copper Rail one Friday evening as I was waiting for Tony Parenti who was playing his last set across the street at the Metropole and from which point we would journey down to the Central Plaza where Tony plays every weekend. Upon seeing me, Miff who was quietly having a beer smiled and shaking my hand said "Hello, how you? Come on let me buy you a beer, you bought me plenty down at the Casino." So I had a beer with him and we chatted a bit, and it was sure good seeing him again. While I was at the Chapel paying my last respects, many of his old buddies came to see him for the last time and you could see it in their faces the effect of Miff's death was a tremendous blow. Present there with me the night I went were Frank Signorelli, Tony Spargo, Red Bone, Vince Grande, Jimmy Lytell, Charlie Butterfield and Jack Teagarden. Signorelli was really broken up and although no tears were visible, Miff's death really hit him hard. Also present were Mrs. Grace Rongetti (owner of Nick's) and her family. Although Miff's first name was Irving (Irving Milfred Mole) the name given after his Uncle Irving, he disliked being called by that name so consequently his father called him Milfred and from there the name Miff was derived. His daughter came over and introduced herself to me and as she looked at her late father she said to me "Well Thank God he won't suffer any more pain." I later told her that "up there" he'll be in good company with the Dorseys, Sterling Bose, Vic Berton, Rollini, Glenn Miller, Bunny, Stan King and Russ Gorman.

Mike Zaccagnino

REGARDING "THE LEGENDARY FRANCHINI".....
In the FRANCHINI issue (RW#35) there was an inadvertent omission on page 4. The photo on top of page was minus its caption and really had nothing to do with the 'Modern Jazz Concert' program appearing directly under the band photo.

The photo was of the LES STEVENS Clover Gardens Orchestra, about August 1923. The personnel was:
GEORGE BERSCH and GEORGE WALSH, pianos; SAL CIBELLI, A.J. FRANCHINI, JOSEPH CHANCE, FRANK FUNDA, JOSEPH LA MANDA, violins; A. WHITEHEAD, Cello; JOHN RYAN, banjo; ALBERT WAGNER and LOUIS TARANTINO, reeds; FRANK MC NELIS and ARTHUR DEGRAZIA, trumpets; JERRY GALLO, trombone; JACK FOX, drums; JOSEPH ANDRO, bass; LES STEVENS, director and Saxo..

REGARDING THE MIFF MOLE ISSUE: (RW#34)

Veteran percussionist, DAVE GRUPP, has seen this issue and he has the following comments regarding the personnel of the ROSS GORMAN photo appearing on page 5.

It was HE on drums, NOT Vic Berton.

Other members were (from left to right): JULES KLEIN, cymbalom; TONY COLICCHIO, banjo; RED NICHOLS, trumpet; MILTON SUSKIND (Edgar Fairchild), piano; MIFF MOLE, trombone; ROSS GORMAN, reeds and leader; DON LINDLEY, trumpet and arranger JACK HARRIS (seated with saxophone), violinist; ALFIE EVANS, sax; BARNEY AQUILINO, tuba; WILLIAM MCGILL, sax; BIERWORTH, sax.

REGARDING FUTURE ISSUES:

We have in the works three major projects which should soon be in print. One is the PERFECT job (perhaps the greatest discographical compilation ever done). The second project is the re-creation of the fabulous SUPERIOR ledger. And number three is the LOUIS METCALF story which is now in its second year of research.

A fourth major project (very revolutionary in regard to our publication) will be kept secret for the time being. It will without doubt be a major surprise for our readers.

RHYTHM & BLUES

By
ANTHONY
ROTANTE

THE RECORDINGS OF BILLY MITCHELL

on the BLU (later to become BLUE) label
BLUE RECORDS Dootsie Williams, owner
9512 S. Central Ave., Los Angeles 2, California

We would like to bring to the fore the "laugh riots" or "sizzling sellers" as the advertisements so declare of one, BILLY MITCHELL (he looks like Andy of Amos & Andy fame) who sings in the tradition of Butterbeans (Butterbeans & Susie) or George Williams (George Williams & Bessie Brown) or Charlie Tyus (Charlie & Effie Tyus) among others, all who owe a debt to the great thespian, Bert Williams. Although Bert rarely approached the realm of risqué, Mr. Mitchell abounds in this medium. Perhaps we can define him as a 'party' blues singer. His rich sonorous baritone accompanied by a romping blues ivory specialist with some hot jazz reed work thrown in on some sides seem to monopolize the obscure Blu (Blue) catalogue.

Another 'Billy Mitchell' appearing on the Bluebird label (30s): BB B6358 Yum, Yum, Yum/Two Old Maids ... is not the Billy of 'Blue' fame. Harrison Smith managed this Billy Mitchell, a singing comedienne, dancer and pantomimist (he could turn his feet absolutely backward and walk forward) who had great popularity on the circuits in the 20s. A contemporary Billy Mitchell, a jumpin' blues band exponent, recorded 4 known sides for Dizzy Gillespie's 'Dee Gee' label: Rockaway Rock (1400)/Rainy Day Blues vo. Sonny Wilson on Dee Gee 4000 and Danny Boy vo. Sonny Wilson/The Bulldozer on Dee Gee 4001.

They're certainly more Billy Mitchells!!!

Before listing the Billy of 'Blue' notoriety we would like to report that Billy may have appeared under various pseudonyms. There's a pretty strong suspicion that he's 'Luke The Spook' on the RED label doing 'Iceman/Adam's First Piece.' Red!!!, Blue!!!, clever!!! eh!!!

	1949
SONG OF THE WANDERER	Blu or Blue 101
ICEMAN	" "
BOODLE OODLE OO	" 102
THAT'S MY SWEETIE	" "
RUBBIN (DW)	" 108
JOHNNY'S HOT ROD (DW)	" "
BUMBLE BEE INVADED NUDIST COLONY	" 110
WILLIE SURE COULD DO IT	" "
SHOPPING BASKET MAMA	" 114
LET ME PLAY WITH YOUR YO YO	" "
COME GET YOUR HOT DOG	" 116
BOYS AND GIRLS	" "
SWEET VIOLETS	" 117
MY HARDWARE	" "
JAZZ ME DADDY	" 120
TIDDLE DE WINKS	" "
I USED TO WORK IN CHICAGO	" 121
AIN'T GONNA DO THAT	" "
THE NEW WOODPECKER SONG	" 122
ADAM'S FIRST PIECE	" "
BARNYARD GOSSIP	" 123
SHOOT YOUR GUN	" "
RIDING ON THE BUS	" 125
MY PUSSY CAT	" "
BEDSPRING BOOGIE	" 126
?	" "

CONTINUED ON COLUMN, LOWER RIGHT

BLUES IN REVIEW

* * * * *

by Barry Hansen

BLUES AND BALLADS:

LONNIE JOHNSON with ELMER SNOWDEN
(Prestige-Bluesville 1011; 12" LP)

Haunted House; Memories of You; Blues for Chris; I Found a Dream; St. Louis Blues; I'll Get Along Somehow; Savoy Blues; Back Water Blues; Elmer's Blues; Jelly Roll Baker.

Lonnie Johnson, electric guitar & vocals; Elmer Snowden, guitar; Wendell Marshall, bass.

Lonnie Johnson seems to be ageless. He has disappeared and been rediscovered at least twice, and has now been recording for 35 years without essentially changing his style. For Prestige he is going over the material he recorded for King in the forties and fifties; he is a bit more capably accompanied than he was on King, but his singing and playing haven't changed one iota. Here is a choice selection of blues and ballads, accompanied beautifully by Elmer Snowden, another blues veteran. It must be pointed out that Johnson's blues is not the rough, old country blues; it is more within the framework of traditional jazz. Along this line, he includes jazz standards, Bessie Smith songs and sentimental ballads in his repertoire, and sings them all about the same way. For me, his blues singing is too careful and restrained, but the many fans who have grown fond of it and of Johnson's unique way with a ballad will be well pleased by this set. A marvelous cover photograph and excellent notes and processing complete a fine album.

GOOD TIMES: SHAKEY JAKE

(Prestige-Bluesville 1008, 12" LP)

Worried Blues; My Foolish Heart; Sunset Blues; You Spoiled your Baby; Tear Drops; Just Shakey; Jake's Blues; Still Your Fool; Keep a-Loving Me Baby; Call Me When You Need Me; Huffin' & Puffin'; Good Times.

Shakey Jake (Jimmie D. Harris), vocal-harmonica; Bill Jennings, el. gu; Jack McDuff; electric organ.

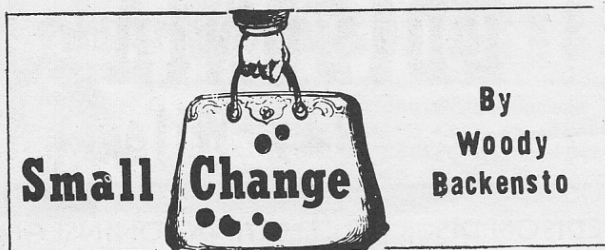
Here is a pleasant debut album by a capable South Side artist. He knows a lot of blues. His singing is honest and idiomatic. He plays the harmonica beautifully, with a good knowledge of blues figures and progressions and fine tone. However, the music on this album is a bit superficial compared to the best put out by the South Side record companies. I suspect a major share of the trouble is in the choice of two "well-schooled" musicians to accompany Jake. They play all the right notes, but they seem incapable of playing real down-to-earth blues. The guitar is much too sophisticated, and the organ is quite out of it. I suspect they were afraid of making it sound too much like rock & roll, forgetting that rocking and rolling are essential to this kind of blues. Jake, however, sounds quite promising, and a recording of him with more idiomatic accompaniment is badly needed. The notes are good reading, but be careful of some of the writer's attractive generalizations.

BILLY MITCHELL (CONTINUED)

THE DEACON'S PLAN with Hattie Noel	" 127
?	" "
I AIN'T GONNA SAY IT	" 130
DEARIE I WANT A CHERRY	" "
MY LADY BUTCHER	" 134
ROOSTER	" "

101 - 108 - 110 - 114 in album BLR 1X

116 - 117 - 120 - 122 in album BLR 2X



"Dixieland Dinner Dance" on Capitol T-1297 is the most recent album by Red Nichols. The tunes were recorded in August 1959. After the first two months after release the album sold more than any other Nichols' album in the same length of time.

During the tour of the Near East made by Red Nichols and His Five Pennies early in 1960 for the State Department, Capitol tried to get permission from the A. F. of M. for the Nichols' group to record for their affiliate in India. Under the present rules it was not possible to obtain permission.

After a long absence the current Pennies entered the Capitol studios in Hollywood, California, to record their next album, "Dancing Dixie". The release date has not been set at this writing, but here are the details:

Red Nichols (c); Robert F. "Robbie" Robinson (tb); William H. "Bill" Wood (cl); Joe Rushton (b sax); Rollie Culver (dm).

February 9, 1961

Canadian Caper (35332), Harlem Nocturne (35333), Medley: Blue (And Broken Hearted) & A Blues Serenade (35334), Sentimental Journey (35335), Always (35344), The Birth of the Blues (35346).

February 23, 1961

Summertime (35461), Corky (35462), Londonderry Air (35463), Why Was I Born? (35469), What Is There To Say (35470).

The Pennies closed an 8-week engagement at the Sheraton-Palace Hotel in San Francisco on May 29. Their headed east, doing a series of one-nighters, prior to opening at the Roundtable in New York City on June 12.

Let's take up some unfinished business. In Issue 32, this column reported on a session by DOC DOUGHERTY and his ORCHESTRA. A Woodstown, New Jersey, correspondent who wishes to remain anonymous, wrote me the following:

"Heck, man, you don't need no researcher, you just need an old resident of this vicinity.

As you can see from the enclosed copy of a clipping from an old theatre program, Dougherty was playing at the Adelphia Hotel Roof in Nov. 1928. He was heard 2 or 3 times a day over one of the Philadelphia radio stations, as were most of the good local bands.

Chinese-American "tea gardens" were a big thing in those days. In Oct. 1928, Billy Hays was at the Cathay, Charlie Kerr was at the Golden Gate (1210-12 Chestnut), Charlie Warren was at the King Joy (12th & Chestnut), Jack Crawford was at the Adelphia (preceded in Sept. by LeRoy Smith) and Ted Weems was at the Walton Roof (Broad & Locust). I got this information from a batch of old theatre programs that went through my hands a couple of years ago. That is why the dates and addresses are exact.

By Nov. 1931, Dougherty had moved to the Hotel Pennsylvania at 29th & Chestnut, though he stayed a long while at Hotel Adelphia. Shortly after this (I am relying entirely on memory here) the poor devil went fishing one Sunday in a small boat in a bay in the Atlantic City area, fell overboard, and drowned."

Thanks anonymous - we appreciate your help. It's always a pleasure to hear from the readers.

All queries etc. to Woody Backensto, 37 N. Girard, Woodbury, New Jersey.

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

LILLIE DELK CHRISTIAN

Mrs. Christian informs me that her first professional work was on records. Thereafter she spent some 20 years on and off in clubs mainly around Chicago.

Johnny St. Cyr was a visitor at her home in the early 20's calling on a girl who lived in the same house. He heard Lillie singing at work and remarked that we should "do something with a voice like that." She says that she replied "You figure out what to do with it." And indeed he did, reporting to the Okeh talent scout that he had a vocalist for pop songs to be offered in the burgeoning South Side market.

St. Cyr was at the time in the Charlie Cooke band at Harmon's Dreamland ballroom. Jimmy Noone was in the same band. When, after her first records had proven attractive, Okeh asked for a second date, St. Cyr suggested the addition of Noone.

In considering who the clarinetist might have been on the date with Richard M. Jones Jazz Wizzards, Mrs. Christian thought that Stump Evans was the most likely of the ten or fifteen I mentioned who were around Chicago in that period.

Mrs. Christian does not recall ever working with the men who accompanied her on record except on the record dates. When she sang at the OKEH RECORD NIGHT at the Coliseum in Chicago in the spring of 1926, the house band accompanied her. She showed me her photograph which was used for newspaper and lobby publicity on that occasion.

In the current period Mrs. Christian frequently performs at the annual Theatrical Cheer Club shows where Lois Deppe, Butterbeans and Susie, Edith Wilson and the Whitman Sisters recall bits from the original acts.

JIMMY ARCHY AT BAMBOO INN

Harrison Smith's mention of banjo-guitarist Henri Saparo (or Sapiro or Shapiro?) recalled some items which Jimmy Archey gave me a while back. Mr. Smith may be able to elaborate on these clues. Archey recalls being the house trombonist in 1927 and 1928 at the Bamboo Inn on 7th Avenue between 140th and 141st Streets. He was with three consecutive bands:

- | | |
|--------------------------|-----------------------------|
| 1. Joe Steele | leader, piano |
| Thomas "Red" | tenor (of Brooklyn) |
| Herb Branch, Jack Wilson | trumpet, at different times |
| Frank Smith | bass (of Goldsboro, N.C.) |
| Manzie Johnson | drums |
| J. Archey | trombone |

This was the band which recorded COALYARD

- | | |
|---|----------------|
| 2. Henri Saparo | leader, guitar |
| probably Frank Smith continued on bass and perhaps others from above personnel stayed on. Cliff Roberts and also Cass McCord were tenors (at different times) in at least one of these bands. | |

- | | |
|---|---------------|
| 3. Arthur Gibbs | leader, piano |
| Gerald Hopkins | drums |
| and probably others previously mentioned. | |

On this job or immediately thereafter Archey worked also with Otis Johnson, trumpet and for a short period Ward Pinkett; also Ed Campbell, alto sax and --- Taylor, drums. However, Archey feels definitely uncertain about Pinkett being on the COALYARD.

ALL QUERIES ETC. TO JOHN STEINER,
1637 N. Ashland, Chicago 22, Illinois

reminiscing in **TEMPO** by Frank Kelly

WHERE ARE THEY?

VERNE MANLEY - who drummed with Isham Jones' Chicago band in the 20s, is mgr & buyer for Rich's (The Macy's of Dixie) dept. stores' piano & organ dept - with offices in the main store in Atlanta. JACK LINX, who had a successful recording band in Birmingham, Ala. reed inst. agents & servicers. JOE BISHOP, who played tuba & arranged for Isham Jones great 30s band - and blew fluegel horn for Woody Herman's band - owns and operated a package store in Saranac Lake, NY. JACK ORDEAN, who blew hot Alto Sax with Stan Kenton, nowadays has his own hot combo at Bakersfield, Cal's Sirloin & Saddle Club. JOE ALLARD, who blew hot reeds with Roane's Pennsylvanians, currently teaches reeds, and freelances around greater New York City. GEORGE BERG, who blew hot tenor sax with Lanny Clinton, etc. freelances & teaches reeds in New York City. STEVE BENORIC, who blew Benny Carter type alto & Goodman style clary with Larry Clinton's band - currently free lances around greater New York City. SONNY THORP, who blew reeds with Vic Meyers' Atlanta band, Tal Henry, etc. teaches, free lances and sells insts & supplies in Atlanta, Ga. BENNIE BONACIO, who blew fine lead alto sax with Paul Whiteman's 30s band - is teaching in New York City. JOE BIVIANO, who played accordion on the big time 30s chain radio shows - is teaching in NYC. ROY SMECK, who was big on 30s network shows - now teaches all the plectrum instruments & records. TED NEVARRE, who had a 30s house band at NYC's Roseland, is vocal coach in NYC. KEN THOMPSON, who was with the 30s & 40s radio vocal group - now (days) is a NYC vocal coach & accompanist. TOM LOCKHART, of the Arthur Godfrey Orig. Mariners group - is now doing public relations for a Los Angeles dairy. VIC MOORE, who drummed with the Orig. Wolverines, Ben Pollock, etc. is in the real estate biz in Hialeah, Fla. DOC PEYTON, who fronted a popular band in Albany, NY, Cincinnati, etc. now operates guest houses in So. Bend, Ind. CARMEN NACCO, who blew sax with Doc Peyton, works for General Electric in Schenectady, NY - also free lances - once was a Union official with the Schenectady local. JOHNNY JOHNSTON tired of the Wall Street grind - and now sings & strums his Guitar at the new swanky NYC East Side Club "The Entertainer". BILLY LUSTIG, violinist & leader of the Scranton Sirens - owns a furniture store in Long Island, NY.

RESEARCHING THE "DOWN SOUTH" BANDS EXPLORATORY

The ORIG. ATLANTA FOOTWARMERS: Adam C "Duke" Welborn, dms & leader - Phil Schoeneck & Bishop Forman, saxes; Bill Munn, piano; Dewey Bass, Banjo; Pete Sullivan, Violin, Tpt & Trom; Jack Cathcart, Tpt & Sop. sax; April 1927 this band waxed "Hot Licks" on Bell 585 (Hal Frasers' Georgians). Could have been some personnel changes on that disc. If you hear a hot clary or a hot bass sax on this disc - it could be Ray Chesnut, or Hunt Grant; When the Atlanta Footwarmers left Atlanta for Fla., Leon Denetz took Bill Munn's 88 chair. In W. Palm Beach - Hoagy Carmichael, pno; Geo. McCullough, sax, clary & violin; Bill "Sully" Sullivan, sax, clary & violin - and several hot boys from the Frozen North joined this band which remained in Fla. for 7 years.

The second white band to leave New Orleans played NY's Healey's Balconades in April 1914-with the following N. O. men- Alice Morley, vocals; Burke, dms; Corley Lizano, clarinet; Chas. Deikman, violin; Roy Maxon, Trom; Warren De Coste, pno. Did this combo record???

EDISONIA Ray Wile

THE EDISON DISCS OF CELESTINA BONINSEGNA

Comment on Victor 92026 - Trovatore - Tacea la notte
"Not as good as Labia, Bori or Heim.
"Bad tremolo.
"NOT DESIRABLE." - from the Edison voice trials file.

Date	Matrix	Title	Issue
Recorded in Europe			
4/11	618	Aida - O patria mia (Takes S1 & S2)	
4/11	619	Aida - Ritorna vincitor (Takes S1 & S2). A 12" wax of S2 exists at the Edison Laboratory National Monument.	
4/11	620	Forza de Destino - Pace, pace, mio Dio (Takes S1 & S2). A 12" mold & a test pressing of S2 exist at the Edison Laboratory National Monument. This test was dubbed and finally was issued on LP - Edison Originals.	
5/11?	631	Trovatore - D'amor sull' ali rosee (S1 & S2)	
5/11?	632	Trovatore - Tacea la notte placida (10" S1 & S2). Issued on 82022, listed early 1913. Rematched on 82035 listed 1913-17.	

THE EDISON RECORDINGS OF EMMY DESTINN

Undated comments from the Edison Voice Trials File.
Victor 91083 - Mignon - Kennst Du Das Land
"She has some tremolo, not very great. Sorry she has it. Tune might be used some day."
Victor 91086 - Mme. Butterfly - L'ultima scena.
"Destin (sic), voice not so good as Meliss (sic)."

Victor 91086 - Mme. Butterfly - L'ultima scena (Apparently another hearing) "Don't compare with Carmen Melis and not equal to Sylvia when Victor and ours are used to compare."

Columbia A5387 (30971) - Aida - Ritorna vincitor
"Tremolo, considerable variation in volume. Tune N.G. recitative. Not as good singer as Labia, Bori."
Columbia A5387 (30972) - Aida I sacri noma
"Not good tune, much tremolo here, only high notes free of it. Her low is sharp, not mellow. Possibly bad recording. Weak record."

Recorded, December 1911

12/15/11 - 887 - Cavaleria Rusticana - Racconto - Voi lo sapete. Takes S1 & S2, 82542 and later rescheduled for 82547 but apparently never issued. (Tests of takes S1 & S2 exist on ED 6 at Edison Lab.)
12/15/11 - 888 - Cavaleria Rusticana - Oh, Il signore vi manda (w. Dinh Gilly). Takes S1, S2, S3. 12". Finally issued on LP in 1956 - Edison Originals (From S2). S1 & S3 still exist as master waxes at the Edison labs.
12/16/11 - 889 - Gioconda - Suicidio. Passed. Issued on 82525 listed 1914-1923. Takes S1 & S2.
12/16/11 - 890 - Madama Butterfly - Un bal di. Passed. Issued on 82527. Listed 1914-1929. Takes S1, S2, S3.
12/28/11 - 891 - Tosca - Vissi d'arte. Passed. Issued on 82531. listed 1914-1929. Takes S1 & S2.
12/28/11 - 892 - Pagliacci - E pro quest (w. Dinh Gilly). 12". S1 & S2 exist as master waxes.

Miss Destinn apparently had a half contract since the usual contract called for 12 recordings.

The take designation S1, S2 etc. was later changed to A, B, etc.

BEHIND THE COBWEBS - Kendziora -

anyone who may have any issue for any of our "blanks" to send in to us the data. We begin this project with the Plaza (Banner, Regal, Domino, Oriole, Jewel, etc.) 5000 series.

We list the master number, tune title, artist credit and label and catalog number from which the data was obtained. We ask YOU to furnish data which will fill in any of our blanks. Please send data for the entire record and not just the one side which fills in one of our blanks. We would prefer keeping the data uniform by presenting it in the following manner: Give the label name and catalog number first. Then (if sides are marked

"A" & "B", give "A" first) for the first side give the following: Master number on label (L.); Master number in wax (W.); Any num-

bers indented in the label surface (UL:), Tune Title (and composers), Tempo if not Fox Trot, Artist Credit (if a band with vocal chorus give vocalist's name if given or, if not given, just indicate "vocal chorus"). Then do the same for the reverse side of the record. Here would be the way Regal 9753 would be listed: Regal 9753 - A. L: 5712 W: 5712-11 P UL: NIL. One of These Days (D. A. Hoffman). Fletcher Henderson's Orchestra. B. L: 5778 W: 5778-1 P UL: NIL. Where's My Sweetie Hiding? (Little - Finch). Missouri Jazz Band. All right, let's fill in those blanks!

Write to Salem Road, RFD 2
Pound Ridge, New York or c/o this magazine.

PLAZA 5000 SERIES MASTERS

5001-Open Up Your Arms My Alabammy	Roy Collins' Orch.	-Ba 1139
5002-Crinoline Days	Roy Collins' Orch.	-Ba 1141
5003-Open Up Your Arms My Alabammy	Vernon Dalhart	-Ba 1149
5004-Tomorrow	Arthur Fields	-Ba 1147
5005-'Way Down Yonder In New Orleans	Vernon Dalhart	-Ba 1147
5006-		
5007-When the Leaves Come Tumbling Down	Billy Clarke	-Ba 1148
5008-Coal Black Mammy	B. Clarke & Bert Green	-Ba 1149
5009-When Hearts Are Young	Hollywood Dance Orch	-Ba 1146
5010-Away Down East In Maine	Jos. Samuels & His Or.	-Ba 1144
5011-The Thief	Hollywood Dance Orch.	-Ba 1145
5012-		
5013-Journey's End (Intro: Tie Up)	Louis Katzman's D. O.	-Ba 1141
5014-When Will I Know	Louis Katzman's D. O.	-Ba 1154
5015-Mellow Moon	Joseph Knecht's D. O.	-Ba 1142
5016-Red Moon	Joseph Knecht's D. O.	-Ba 1142
5017-What A Fool I've Been	Imperial Dance Orch.	-Ba 1139
5018-		
5019-		
5020-Pua Mohala	Ferera & Franchini	-Ba 2067
5021-Three O'Clock In The Morning	Ferera & Franchini	-Ba 2067
5022-'Way Down Yonder In New Orleans	Sam Lanin's Roseland D. O.	-Ba 1140
5023-Down In Maryland	Sam Lanin's Roseland D. O.	-Ba 1150
5024-Loose Feet	Original Memphis Five	-Ba 1143
5025-Running Wild	Original Memphis Five	-Ba 1143
5026-Falling	Roy Collins' Orch.	-Ba 1151
5027-The Lovelight In Your Eyes	Roy Collins' Orch.	-Ba 1153
5028-Down In Maryland	Vernon Dalhart	-Ba 1183
5029-Down By The Old Apple Tree	Thomas & West & 6 Bl Dia	-Ba 1161
5030-Lost (A Wonderful Girl)	Billy West	-Ba 1157
5031-Away Down East In Maine	Billy Clarke	-Ba 1157
5032-When Hearts Are Young	Hugh Donovan	-Ba 1160
5033-Whoa Tillie	Al Bernard & 6 Bl. Dia.	-Ba 1158
5034-Aggravatin' Papa	Thomas & Bernard & 6 B D	-Ba 1159
5035-Jimbo Jambo	Thomas & West & 6 Bl Dia	-Ba 1161
5036-In Our Parlor On A Saturday Night	Jos. Samuels & His Orch.	-Ba 1151
5037-November Rose	Jos. Samuels & His Orch.	-Ba 1150
5038-I Gave You Up Just Before You Threw	Hollywood Dance Orch.	-Ba 1155
5039-Ivy (Cling To Me)	Sam Lanin's Roseland D. O.	-Ba 1152
5040-Railroad Man	Sam Lanin's Roseland D. O.	-Ba 1152
5041-Flower of Araby	Majestic Dance Orch.	-Ba 1153
5042-Fate	Majestic Dance Orch.	-Ba 1155
5043-I Gave You Up Just Before You Threw	Arthur Fields	-Ba 1158
5044-You Know You Belong To Somebody Else	Billy Clark	-Ba 1159
5045-Lovely Lucerne	Broadway Xylo Orch.	-Ba 1156
5046-The Voice In My Heart	Broadway Xylo Orch.	-Ba 1156
5047-Who Cares	Arthur Fields	-Ba 1169
5048-Crinoline Days	Hugh Donovan	-Ba 1160
5049-Dearest	Sam Lanin's Roseland D. O.	-Ba 1167
5050-Starlight Bay	Roseland Dance Orch.	-Ba 1176

****(TO BE CONTINUED)****

THE AMERICAN MINSTREL THEATRE ON PHONOGRAPH RECORDS

1894-1929

A. R. Danberg
Part 9

(continued from

issue 34)

Yet another phase of the recorded documentation of the American minstrel show concerns Negro minstrel shows and performers. As early as the 1850's, colored entertainers were traveling in the non-slave sections of the United States and often put on minstrel acts. The John Luca family successfully performed their minstrel show in 1853 at New York's Broadway Tabernacle. Several colored minstrel shows flourished before the 1900's -- like Callender's International Minstrel Company and Al Field's "Darkest America." Traveling Negro minstrel shows were playing in the South until a couple of years ago, and the past fifty years witnessed hundreds of troupes all over the country. Very few records seem to have been made by colored minstrel entertainers, however. The Okeh "Race Series" for February, 1928, has one minstrel record by Emmett Miller, who started with the Al Field's show.

MNA Okeh 40976

"Thousand Frogs on a Log"
& "Brother Bill"

MINSTREL DIALOGUE.

It is a matter of conjecture whether the recording companies used Negro musicians to play in the orchestra on the first minstrel records. The music on the earliest records, like the series described in the first installment of this article, the 1903 Victor EVENING WITH THE MINSTRELS, sometimes contains elements of a highly syncopated early jazz orchestral style. The record #6 in this series, "Cake Walk in Coontown," presents a genuine Darky Cake Walk by an orchestra made up of two clarinets, or clarinet and violin, cornet, trombone and piano. Beneath the shouts and singing of the chorus, a peculiar surging thrust of instruments can be made out, with a definite flavor of improvisation and spontaneity. This is most unlike the careful, smoother orchestral accompaniments of the later records which, as we have seen, were made for the major record companies by the same group of "studio professionals." Although poorly recorded and not extensively documented, the 1903 minstrel music of the Victor "pickaninny band" preserves a highly important aspect of America's popular music in the pre-jazz years.

In all, the minstrel records contain music, jokes and antics which mirror America's taste in popular humor during an earlier, less sophisticated period than our own. The jokes are often inane, the dialogues in the most objectional and worst tradition of the Negro "coon" caricature, but the records, are to modern listeners the

Star Dust
RECORDS

45 R.P.M.
Harrison Smith
BMI



RECORD NO
105

THIS IS JAZZ!
(Aletha Robinson)
FLETCHER HENDERSON & HIS ORCH.

BLACK SNAKE BLUES
(Victoria Spivey)
"DOC" EVANS & HIS ORCH.

\$1.00 Postpaid

HARRISON SMITH
254 NEW YORK AVENUE
BROOKLYN 16, NEW YORK

'This is Jazz' is a new addition to the Fletcher Henderson record library. It's modern in approach and style being recorded at Cafe Society, Down Town in 1950. Personnel: Red Allen, Dick Vance, Eddie Barefield, Lucky Thompson, John Brown, Fletcher Henderson and Jimmy Crawford.

'Black Snake Blues' is Victoria Spivey's blues-classic, recorded by Doc Evans Orch: Doc Evans, Dick Pendleton, Hal Runyon, Knocky Parker, Bill Peer, Red Maddock and George Tupper.

OTHER RELEASES:

STARDUST R-101/2 45 rpm \$1.00 - PP
Kitty Sims - The Turtle Twist/I Wonder

STARDUST R-103/4 45 rpm \$1.00 - pp
Fess Williams Orch. - Grits and Gravy/Harlem Shuffle

MORTONIA 101/2 45 E.P. \$1.29 - pp
Jelly Roll Morton Trio - The Turtle Twist, Smilin' The Blues
Away/My Little Dixie Home, That's Like It Oughta' Be!

THE HOUSE BANDS OF YESTERDAY (continued)

it must be said that they were all in excellent taste and did not violate the spirit of even such an old-fashioned favorite as AMARYLLIS, and the interpretations of THE WORLD IS WAITING FOR THE SUNRISE, NOLA, DARK EYES, stand comparison to the originals by Shilkret, and the other songs are equally well arranged and interpreted, including LOVE SENDS A LITTLE GIFT OF ROSES, and ROSES OF PICARDY. A solitary VICTOR SALON ORCHESTRA record made its appearance still later in a melange of assorted music by various groups in album P-113. LEONARD JOY is not indicated as the helmsman this time, nor is anyone else, but it seems safe to consider the brace of recordings as leftovers from those that comprised P-76. The single record backs SONG OF SONGS, which had not been done in this style on Victor by any group, and INDIAN LOVE CALL, which represented the third version by VICTOR SALON ORCHESTRA. The record is Vi 27828

(TO BE CONTINUED)

ATTENTION:*****

RECORD RESEARCH
is
moving

After AUGUST 1, 1961
the address will be
65 GRAND AVENUE
BROOKLYN 5 NEW YORK

-20-

FORM 3547 REQUESTED

RECORD RESEARCH
131 HART STREET
BROOKLYN 6, NEW YORK

(THE AMERICAN MINSTREL THEATRE) - Continued

only surviving clue to the color and spirit in AN EVENING WITH THE MINSTRELS.

It is hoped that readers possessing additional information including matrix listings, dates, additional records, and minstrel material on other labels, will send them to Ann Danberg, c/o RECORD RESEARCH, 131 Hart Street, Brooklyn. An addenda will then be included in a future issue of RECORD RESEARCH.

The original idea for this study belongs to Mr. S.B. Charters. The work was to be a collaboration, but it was found that Mr. Charters could not spare the necessary time from his other writings, books, record notes and articles. I wish to acknowledge his assistance and co-operation in all the stages of the project, however. My thanks also to Leonard Kunstadt, who supplied additional listings and made available the numerical files compiled by himself and Robert Colton of RECORD RESEARCH. Biographical data on the early phonograph minstrel performers was chiefly obtained from Ulysses "Jim" Walsh's articles in HOBBIES Magazine. Historical material about the minstrel stage is from Carl Wittke's book Tambo and Bones (North Carolina: Duke University Press, 1930), and Tom Fletcher's 100 Years of the Negro in ShowBusiness (N. Y. Burdige & Company, 1954).